

THE PARALITERARY
jim leftwich 2007

7 Quickly go is power will be reduced. 135 W. Mad Nothing
vnezapney Love. Here, if rastroystvo in the stomach. 139 W. Pyrev
bananas are great, but the skin, it is more than that. 155 W. Pyrev
be put in a toilet, you do not always okunaeshsya perfect in the
world. 175 income is left is not present. So she (he) ... 250-Fu, it is
terrible, when all those women in hair! is not to say it has not-
promurlykal Ibragimov. 268 white dwarf is not the first reddened is
then blue, then turned yellow and then zamertsal equally luminous
blue light. Many generations were beaten higher (more), a puzzle.
272 This is the box. This window. This window. This is his field.
This window. 276 arrows hours a standstill. This was (pleased)
Thirty-readiness. 387 Upper blanket slid back, and his eyes
appeared less ... 469 Wave quickly became closer grohocha and
severely threatens to push all of the light ... I still virgin-gloom have
said Nastasya. 483 It would be great to drink, but he (she) can not
help with because they shone together in the blue flame of, but also
a neftekombinat. 484 Zubr sergeant punched him in the groin and

laughed. Thus delaying especially dangerous criminal. 494 I
Fedorovna, fencing, pulled out of the jersey piece and Starceski
schuryas not shot chairman of the collective farm. 503 Ded
Moroz was in the green kirzovyh shoes, hats was raspahnuta, his
eyes shone. Souvenirs of her (it) was not. 511 When golden Ryaba
zakudahtala, grandparents, as aphids, which passenger with stove
and threw to roost. Grandfather reached first and looking at the slot
razocharovanno called out : "bind again, bitch!" And kicked in the
golden tail. 512 Marusya was the ultimate creation, but not so sure
you absolutly ultimate, but to the ultimate, and all here! The
creation is responsible rare, but they can be found. Should be
lowered at night to lay, we can see Marus – konchenyh creatures.
517 Ustin vzdernul eyebrows, smiling and vzdernul Zinoviyu. 546
hours of knocking ominously. Herman asking and is part of (long)
vslushivalsya. Suddenly a dark shadow-free. Vyhvativ cushion from
a pistol, not German shot several times at random. And
ominously hour arrangement continued pounding ... 1437
Brontozavry not died. They are among us. Search brontozavrov!
1496 ... All human beings as human beings, like you x% dollar
plates ... (a lecture S. Makapenko one of the inmates) P.S. Perhaps a
good Semenovich means Vasily Konstantinovich Blyuhepa, then
hitting himself and apparently is very much like a factory indicated
(ppimechanie avtopa). 1500 ... Opgan Everyone should know about
the place. Includes time, even if (it) in combined ... (report from AF
Kepenskogo) P.S. Vepoyatno, Aleksandp Fedopovich means
Vladimipa Ilich Lenin also to kotopomu from childhood tested
nekotopuyu neppiyazn (ppimechanie avtopa). Circulation 1559.
Small pichuzhka vlipla with a range of tree and obkakalas right on
the head in the final stage of the bear, the bear was frightened and
a wolf in the tail, charging wolf, and he pushed down a pig, pig
zavizzhala and shouted other aspiring pichuzhku ... Observation of
1562 (because of) corner. Vasek very fond of bicycle socks. She
(he), one at the head and not at the apartment of his own
experience. And silence can it naradovatsya (it) : "What igrulya, all in
me," she muttered Gulko (it) in a slop pail. 1611 Gerasim took
swelling Mu-м у and is not part of (long) mychal above (a) his
(her). Winter 1617 ... Pushkin 1618 Winter. Peasant ... Pushkin 1619
Winter. Peasant, warrior ... Pushkin 1620 Winter. Peasant, warrior,
From ... Pushkin 1621 Winter. Peasant, warrior, at drovnyah ...
Pushkin 1622 Winter. Peasant, warrior, at drovnyah updates ...
Pushkin 1626 when Maxim ppishel to Olga, from his (her), it was
only glasses ... 1629 Defects passion excluded it (he) is in the self

... "Oak trees" 1638 Ustin lied totally naked, Zinoviyy danced Him erotic dance. Ustin did not react, it (he) was asleep. 1646 Pupok Eros. Is it because of the opening of the dress I liked. And I, struggling with itself, it was hard not dropped him (her) for waist glasses. 1650 Pleasure. Hare very long jumped pleasure is not yet in a new ice-hole, and under water, she (he) has long joy bulkal not only calmed down. When he was buried, with the hare-lit dazzling smile. Nahodchivaya 1652. Every very long sought points of the cement mixer, long grown there sharila hands, and then stumps. When it (it) is only the head and torso, (s) he did not recall that points the way to his (her). I am glad he (she) otpolzla of funds, the real pleasure. 1671 Happy childhood. "Well, come on, we will not play. in the guerrillas, Lel, "says her grandmother, trying to uvernutsya of flying in his (her) to do. Lel believes government fighters in the Red Army and loudly shouted : "Molchi, bitch." 1682 Kiszka was closed. 1705 Cheburashka, transcending any caution jumped to fall genes. This is not abashed, not slammed, and the victim had been spent. "No, you idiot, a gene-distributed voice from within. You idiot, smiling in the gene. E. Uspensky (Krokodil of Gene and his friends ", Part VII) 1744 She (he) found it to him in a bunker. And then they all die. 1799 "we will not rest?" , suggested Stepanyuk, wiping sweat, and forget about dry hammer. Peredohla whole brigade directly to the mine (shaft), and not perevypolniv daily norm of 532%. 13 July 2020. We have found two utoplennikov. Pike are not bitten by diving. Yes, OSVODe not boring. Carpet Power Nuty 2026. And you? Hey, you! Deafness? ! W. Pyrev 2038 – Kvantosinhponny pulsatop vzopvalsya – zakpichal Pat. – Bystpo otklyuchi tpety and seventh compartments (baies). – I can not, console melts! 2040 "problem (! c) at the option of "top-chairman, but to finish it (him) not distance. The latest series launched a powerful run and razmahnuvshis throws in the president dead horse. 2071-Get out caution. Do not forget to lock chamber to be connected to the module giprokonnomu, Rem. – Well, you have come to accept. 2072 Very seldom, if you like, can be found pages oak growing on birch. B. Bianchi 2108 utoplennika When I caught up with the left foot. This is not a time (do) with the people.

06.10.07

At the 2147 moon landing on the green is very shaken. Earlier this has not been achieved. What question? This phenomenon has helped with a fatal case ... 3004 Sergeant Zubr thoughtfully looked at a comb. Suddenly it dawned : "We have to look elsewhere." Indeed, the white collar approached tremendous running. 3010 Small Govnyuk (Indians), has set battle axe (strike) in Gavril. Dniestr time (at the time) not only Mum and shouted : "Begy, native." Mun was five metres and razmozzhila head on the bricks, and rattled Gavril with an axe in the chest. 3011 Gavril miracle remained alive but Mum is not. And Gavril long sobed, obgladyvaya pits psiny favorite. The Volga was a hunger ... 3012 Dubrowski pistol in the hands of communication coccyx oak. Party when something soft and flexible. She (he) tried to reassure her. The hollow was distributed istoshny cry. Is there a hidden Masha from papenki. 3019 Ivanko took out his gun, pistol in his f @ ^ from Georgieva and fired three long shots. Rem 3023, and Pat was known astronauts. Going to retire, they are often told to grandchildren of the tragedy in the world golovozh @ peaks ... 3026–Maybe we should every day? – wailing asked Sarah. We will! Nil-off. And each day they have vyprygivat from windows. Embarrassed fall 3030 (lack of) eyes, a girl getting rid of self coverlet. Again, John is not clear that under coverlet of nothing. – A ... And ... If you g-chest? – promolvil he (it). – We are different (otherwise), "People responded girl ... 3031 Carol pomchalas quickly to the clinic. At dawn she Lezgut going to the doctor. – Carol, expensive (high), she (he) is not deliberately done. – Believe, I must ask you three enema at the same time. All there is a limit ... 3033 – I will not be writing and kakat, Pavlik suggested in kindergarten. Men like the idea. In all groups almost a month later. I Pavlik 3034 all failed. She (he) behind boys pisil and Kacal, and therefore survived. But when Pavlik was slightly increased, it (he) has betraid Pope. Name Pavlik has Frosts. 3035 Doctor handcuffed glove and great benefits insert enema Carol enormous. Carol first groanted loud, and then suddenly not lingeringly screaming ... Then he (she) is not part of (long) run, and soon calmed down ... – there would be no need for

this already enema – zahihikal doctor potiraya at hand. But in 3036, Carol was still alive. Only the doctor left the study, Carol slowly on what vypolzla out. Behind on his (her) onto an enema. Grandma, sitting on a bench, quickly claimed 7 or 8 litres can be contained (c) The enema. And all were aware that Carol urgently need help ... 3058 – I lost f @ ^ in, wailing proskrezhetal humanoid with Tsiono planet. – Well, all you have now p! (? B, "he says (he) Yurka. 3060 Natashka long twisted much in the hands of unknown subject tried to bite it tried to improve the language. Yes it is! * #-heard (c) (s) for the voice of the archaeological expedition of the (line). And, and and! ! ! – Natashka screaming in horror, and the issue dropped otrpyanula. Yes, ranch, Chief smiled broadly. 3062 Tractor was hooted, zapyhtel, zatarahetel, zaurchal, podnatuzhilsya after matershinoy on tractor, bulknul in Marsh. When bubbles, Spectators in the deforestation of joy welcomed. 3066 I decide when the next criminal mystery has been, Sergeant Zubr is in the hands of three lines Elson and thoughtfully strummed "Belovezhskuyu though I will." The animals Immonuil sitting on the shoulder (arm) serzhata and quietly knocked rhythm. 3069 Garick quickly removed cafe and stuffed soldier to self-determination in f @ ^ from. – Give, give, – wailing kanyuchil Mischka. – not now! is not strictly responded Garick. – You and vegetables – not filtered through toothes Mischka. 3072 Vladimir pulled up and dirty zatryas them (his). fencing horrified have hands. And the air is not (long) plagued powerful fluctuations ... 3394 Doktopa Lezguta vanishing Kepol rather puzzling. She (he) I Ong thoughtfully headed pin on the table s vdpug tpevozhnaya inspired in his mind. – Klizma! My vosmilitpovaya enema, vskpichal doktop, hvativshis their heads. he (she) is not lowered my biggest enema. But part (long) doktop tpyas with fists and tpashno pugalsya. 3395 Artist Gleb Ivanovich Sundukep quite talented. However once it's in misery. Thomas Ivanovic zapazilsya gangpenoy. Ppishlos amputipovat puki. However, it (he) bpal and brush in toothes ppodolzhal pabotat selflessly. And gangpena all pazvivalas. 3396 Kepol tried to be Sea Hizb someone for a place in his (her) with a leg on topchaschuyu enema and zlopadno laughed. He (she) is not oglyanulas. – Evepton! – padostno zakpichala he (she). – I do pada see you! – Are you not a bad appearance, said his (her) Evepton dopoguyu sigapetu and zakupil. – Pposti, – pposheptala Kepol. IS from nothing ...

CAGE (ing)

Some critics say that I the show. But this is not possible, for ing is no longer something one does. Since the fall of 1965, I have been using eighteen or nineteen stories (their selection varying from one performance to another) as the irrelevant accompaniment for Merce Cunningham's cheerful dance, *How to Pass, Kick, Fall, and Run*. Some critics say that I the show. But this is not possible, for ing is no longer something one does. Sitting downstage to one side at a table with microphone, ashtray, my texts, and a bottle of wine, I tell one story a minute, letting some minutes pass with no stories in them at all. Some critics say that I the show. But this is not possible, for ing is no longer something one does. Many things, wherever one is, whatever one's doing, happen at once. Some critics say that I the show. But this is not possible, for ing is no longer something one does. They are in the air; they belong to all of us. Some critics say that I the show. But this is not possible, for ing is no longer something one does. Life is abundant. Some critics say that I the show. But this is not possible, for ing is no longer something one does. People are polyattentive. Some critics say that I the show. But this is not possible, for ing is no longer something one does. The dancers prove this: they tell me later backstage which stories they particularly enjoyed. Some critics say that I the show. But

this is not possible, for ing is no longer something one does.

06.10.07

CAGE (I said)

I said, (time, sound) "I don't give these lectures to surprise people, (time, sound) but out of the need for poetry (time, sound)." As I see it, (time, sound) poetry is not prose, (time, sound) simply because poetry is one way or another formalized (time, sound). It is not poetry by reason of its content or ambiguity, (time, sound) but by reason of its allowing musical elements (time, (time, sound) sound) to be introduced into the world of words (time, sound). I said, (time, sound) "I don't give these lectures to surprise people, (time, sound) but out of the need for poetry (time, sound)." As I see it, (time, sound) poetry is not prose, (time, sound) simply because poetry is one way or another formalized (time, sound). It is not poetry by reason of its content or ambiguity, (time, sound) but by reason of its allowing musical elements (time, (time, sound) sound) to be introduced into the world of words (time, sound). I said, (time, sound) "I don't give these lectures to surprise people, (time, sound) but out of the need for poetry (time, sound)." As I see it, (time, sound) poetry is not prose, (time, sound) simply because poetry is one way or another formalized

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06.10.07

CAGE (omitted)

Some stories have been omitted since their substance forms part of other writings in this volume. Many of those that remain are to be found below. Some stories have been omitted since their substance forms part of other writings in this volume. Others are scattered through the book, playing the function that odd bits of information play at the ends of columns in a small-town newspaper. Some stories have been omitted since their substance forms part of other writings in this volume. I suggest that they be read in the manner and in the situations that one reads newspapers – even the metropolitan ones – when he does so purposelessly: that is, jumping here and there and responding at the same time to environmental events and sounds. Some stories have been omitted since their substance forms part of other writings in this volume.

06.10.07

CAGE (omitted) 2

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06.10.07

CAGE (omitted) 3

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06.10.07

CAGE (stealing)

Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. Since the fall of 1965, I have been using eighteen or nineteen stories (their selection varying from one performance to another) as the

irrelevant accompaniment for Merce Cunningham's cheerful dance, *How to Pass, Kick, Fall, and Run*. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. Sitting downstage to one side at a table with microphone, ashtray, my texts, and a bottle of wine, I tell one story a minute, letting some minutes pass with no stories in them at all. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. Many things, wherever one is, whatever one's doing, happen at once. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. They are in the air; they belong to all of us. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. Life is abundant. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. People are polyattentive. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does. The dancers prove this: they tell me later backstage which stories they particularly enjoyed. Some critics say that I steal the show. But this is not possible, for stealing is no longer something one does.

06.10.07

WHAT WAS DADA

Critics frequently cry What was Dada Dada What was Dada after attending one of my concerts or hearing a lecture What was Dada Others bemoan the interest in Zen What was Dada One of the liveliest lectures I ever heard was given by Nancy Wilson Ross about 1937 at the Cornish School in Seattle What was Dada It was called *Zen Buddhism and Dada* What was Dada There is a connection possible between the two What was Dada but neither Dada nor Zen are fixed tangibles What was Dada They change; and in quite different ways in different places and times What was Dada they invigorate actions What was Dada What was Dada in the twenties is now What was Dada with the exception of the work of Marcel Duchamp What was Dada just art What was Dada What I do What was Dada I do not wish blamed on Zen What was Dada though without my engagement with Zen (attendance at lectures by Alan Watts What was Dada D What was Dada T What was Dada Suzuki What was Dada reading of the literature) I doubt whether I would have done what I have What was Dada Recently What was Dada I am told What was Dada Alan Watts has questioned the relation between my work and Zen What was Dada I mention this in order to free Zen from any responsibility for my actions What was Dada I shall continue making them What was Dada however What was Dada I often point out that Dada nowadays has a space What was Dada an emptiness What was Dada in it that Dada formerly lacked What was Dada What What was Dada nowadays What was Dada New York-mid 20th century What was Dada is Zen?

06.10.07

fizzle 3 Afar a bird by Samuel Beckett no sound
by jim leftwich

Ruinstrewn land, he has trodden it all, no sound, night long, I gave up, hugging the hedges, no sound, between road and ditch, on the scant grass, no sound, little slow steps, no sound, stopping ever and, no sound, again, every ten steps say, little wary steps, to, no sound, catch his breath, then listen, ruinstrewn land, I, no sound, gave up before birth, it is not possible other-, no sound, wise, but birth there had to be, it was he, I was, no sound, inside, now he stops again, for the hundredth, no sound, time that night say, that gives the distance, no sound, one, it's the last, hunched over his stick, I'm, no sound, inside, it was he who wailed, he who saw the, no sound, light, I didn't wail, I didn't see the light, one on, no sound, top of the other the hands weigh on the stick, no sound, the head weighs on the hands, he has caught, no sound, his breath, he can listen now, the trunk, no sound, horizontal, the legs asprawl, sagging at the, no sound, knees, same old coat, the stiffened tails stick, no sound, up behind, day dawns, he has only to raise his, no sound, eyes, open his eyes, raise his eyes, he merges, no sound, in the hedge, afar a bird, a moment past he, no sound, grasps and is fled, it was he had a life, I didn't, no sound, have a life, a life not worth having, because of, no sound, me, it's impossible I should have a mind and I, no sound, have one, someone divines me, divines us, no sound, that's what he's come to, come to in the end, I, no sound, see him in my mind, there divining us, hands, no sound, and head a little heap, the hours pass, he is, no sound, still, he seeks a voice for me, it's impossible I, no sound, should have a voice and I have none, he'll find, no sound, one for me, ill beseeming me, it will meet the, no sound, need, his need, but no more of him, that, no sound, image, the little heap of hands and head, the, no sound, trunk horizontal, the jutting elbows, the eyes, no sound, closed and the face rigid listening, the eyes, no sound, hidden and the whole face hidden, that image, no sound, and no more, never changing, ruinstrewn land, no sound, night recedes, he is fled, I'm inside, he'll do, no sound, himself to death, because of me, I'll live it with, no sound, him, I'll live his death, the end of his life and, no sound, then his death, step by step, in the present, no sound, how he'll go about it, it's impossible I should, no sound, know, I'll know, step by step, it's he will die, I, no sound, won't die, there will be nothing of him left but, no sound, bones, I'll be inside, nothing but a little grit, I'll, no sound, be inside, it is not possible otherwise, no sound, ruinstrewn land, he is fled through the hedge, no sound, no more stopping

now, he will never say I, no sound, because of me, he won't speak to anyone, no, no sound, one will speak to him, he won't speak to, no sound, himself, there is nothing left in his head, I'll, no sound, feed it all it needs, all it needs to end, to say I, no sound, no more, to open its mouth no more, confu-, no sound, sion of memory and lament, of loved ones and, no sound, impossible youth, clutching the stick in the, no sound, middle he stumbles bowed over the fields, a, no sound, life of my own I tried, in vain, never any but, no sound, his, worth nothing, because of me, he said it, no sound, wasn't one, it was, still is, the same, I'm still, no sound, inside, the same, I'll put faces in his head, no sound, names, places, churn them all up together, all, no sound, he needs to end, phantoms to flee, last phan-, no sound, toms to flee and to pursue, he'll confuse his, no sound, mother with whores, his father with a road-, no sound, man named Balfe, I'll feed him an old curdog, no sound, a mangy old curdog, that he may love again, lose again, no sound, ruinstrewn land, little panic steps, no sound,

06.02.07

fizzle 4 by samuel beckett it's impossible by jim leftwich

I gave up before birth, it is not possible, it's impossible otherwise, but birth there had to be, it was he, it's impossible I was inside, that's how I see it, it was he who, it's impossible wailed, he who saw the light, I didn't wail, I, it's impossible didn't see the light, it's impossible I should, it's impossible have a voice, impossible I should have, it's impossible thoughts, and I speak and think, I do the, it's impossible impossible, it is not possible otherwise, it was, it's impossible he who had a life, I didn't have a life, a life not, it's impossible worth having, because of me, he'll do himself, it's impossible to death, because of me, I'll tell the tale, the, it's impossible tale of his death, the end of his life and his, it's impossible death, his death alone would not be enough, it's impossible not enough for me, if he rattles it's he who will, it's impossible rattle, I won't rattle, he who will die, perhaps, it's impossible they will bury him, if they find him, I'll be, it's

impossible inside, he'll rot, I won't rot, there will be, it's impossible nothing of him left but bones, I'll be inside, it's impossible nothing left but dust, I'll be inside, it is not, it's impossible possible otherwise, that's how I see it, the end, it's impossible of his life and his death, how he will go about, it's impossible it, go about coming to an end, it's impossible I, it's impossible should know, I'll know, step by step, impossi-, it's impossible ble I should tell, I'll tell, in the present, there, it's impossible will be no more talk of me, only of him, of the, it's impossible end of his life and his death, of his burial if, it's impossible they find him, that will be the end, I won't go, it's impossible on about worms, about bones and dust, no one, it's impossible cares about them, unless I'm bored in his dust, it's impossible that would surprise me, as stiff as I was in his, it's impossible flesh, here long silence, perhaps he'll drown, it's impossible he always wanted to drown, he didn't want, it's impossible them to find him, he can't want now any more, it's impossible but he used to want to drown, he usen't to, it's impossible want them to find him, deep water and a, it's impossible millstone, urge spent like all the others, but, it's impossible why one day to the left, to the left and not, it's impossible elsewhither, here long silence, there will be no, it's impossible more L he'll never say I any more, he'll never, it's impossible say anything any more, he won't talk to, it's impossible anyone, no one will talk to him, he won't talk, it's impossible to himself, he won't think any more, he'll go, it's impossible on, I'll be inside, he'll come to a place and, it's impossible drop, why there and not elsewhere, drop and, it's impossible sleep, badly because of me, he'll get up and go, it's impossible on, badly because of me, he can't stay still any, it's impossible more, because of me, he can't go on any more, it's impossible because of me, there's nothing left in his head, it's impossible I'll feed it all it needs.

06.02.07

Imagination Dead Imagine by Samuel Beckett
not dead yet, yes, dead by jim leftwich

No trace anywhere of life, not dead yet, yes, dead not dead yet, not dead yet, yes, dead yes, not dead yet, yes, dead dead you say, not dead yet, yes, dead pah, not dead yet, yes, dead no difficulty there, not dead yet, yes, dead imagination not dead yet, not dead yet, yes, dead yes, not dead yet, yes, dead dead, not dead yet, yes, dead good, not dead yet, yes, dead imagination dead imagine. Islands, not dead yet, yes, dead waters, not dead yet, yes, dead azure, not dead yet, yes, dead verdure, not dead yet, yes, dead one glimpse and vanished, not dead yet, yes, dead endlessly, not dead yet, yes, dead omit. Till all white in the whiteness the rotunda. No way in, not dead yet, yes, dead go in, not dead yet, yes, dead measure. Diameter three feet, not dead yet, yes, dead three feet from ground to summit of the vault. Two diameters at right angles AB CD divide the white ground into two semicircles ACB BDA. Lying on the ground two white bodies, not dead yet, yes, dead each in its semicircle. White too the vault and the round wall eighteen inches high from which it springs. Go back out, not dead yet, yes, dead a plain rotunda, not dead yet, yes, dead all white in the whiteness, not dead yet, yes, dead go back in, not dead yet, yes, dead rap, not dead yet, yes, dead solid throughout, not dead yet, yes, dead a ring as in the imagination the ring of bone. The light that makes all so white no visible source, not dead yet, yes, dead all shines with the same white shine, not dead yet, yes, dead ground, not dead yet, yes, dead wall, not dead yet, yes, dead vault, not dead yet, yes, dead bodies, not dead yet, yes, dead no shadow. Strong heat, not dead yet, yes, dead surfaces hot but not burning to the touch, not dead yet, yes, dead bodies sweating. Go back out, not dead yet, yes, dead move back, not dead yet, yes, dead the little fabric vanishes, not dead yet, yes, dead ascend, not dead yet, yes, dead it vanishes, not dead yet, yes, dead all white in the whiteness, not dead yet, yes, dead descend, not dead yet, yes, dead go back in. Emptiness, not dead yet, yes, dead silence, not dead yet, yes, dead heat, not dead yet, yes, dead whiteness, not dead yet, yes, dead wait, not dead yet, yes, dead the light goes down, not dead yet, yes, dead all grows dark together, not dead yet, yes, dead ground, not dead yet, yes, dead wall, not dead yet, yes, dead vault, not dead yet, yes, dead bodies, not dead yet, yes, dead say twenty seconds, not dead yet, yes, dead all the greys, not dead yet, yes, dead the light goes out, not dead yet, yes, dead all vanishes. At the same time the temperature goes down, not dead yet, yes, dead to reach its minimum, not dead yet, yes, dead say freezing-point, not dead yet, yes, dead at the same instant that the black is reached, not dead yet, yes, dead which may seem strange. Wait, not dead yet, yes, dead more or less long, not dead yet, yes, dead light and heat come back, not dead yet, yes, dead all grows white and hot together, not dead yet, yes, dead ground, not dead yet, yes, dead wall, not dead yet, yes, dead vault, not dead yet, yes, dead bodies, not dead yet, yes, dead say twenty seconds, not dead yet, yes, dead all the greys, not dead yet, yes, dead till the initial level is reached whence the fall began. More or less long, not dead yet, yes, dead for there may intervene, not

dead yet, yes, dead experience shows, not dead yet, yes, dead between end of fall and beginning of rise, not dead yet, yes, dead pauses of varying length, not dead yet, yes, dead from the fraction of the second to what would have seemed, not dead yet, yes, dead in other times, not dead yet, yes, dead other places, not dead yet, yes, dead an eternity. Same remark for the other pause, not dead yet, yes, dead between end of rise and beginning of fall. The extremes, not dead yet, yes, dead as long as they last, not dead yet, yes, dead are perfectly stable, not dead yet, yes, dead which in the case of the temperature may seem strange, not dead yet, yes, dead in the beginning. It is possible too, not dead yet, yes, dead experience shows, not dead yet, yes, dead for rise and fall to stop short at any point and mark a pause, not dead yet, yes, dead more or less long, not dead yet, yes, dead before resuming, not dead yet, yes, dead or reversing, not dead yet, yes, dead the rise now fall, not dead yet, yes, dead the fall rise, not dead yet, yes, dead these in their turn to be completed, not dead yet, yes, dead or to stop short and mark a pause, not dead yet, yes, dead more or less long, not dead yet, yes, dead before resuming, not dead yet, yes, dead or again reversing, not dead yet, yes, dead and so on, not dead yet, yes, dead till finally one or the other extreme is reached. Such variations of rise and fall, not dead yet, yes, dead combining in countless rhythms, not dead yet, yes, dead commonly attend the passage from white and heat to black and cold, not dead yet, yes, dead and vice versa. The extremes alone are stable as is stressed by the vibration to be observed when a pause occurs at some intermediate stage, not dead yet, yes, dead no matter what its level and duration. Then all vibrates, not dead yet, yes, dead ground, not dead yet, yes, dead wall, not dead yet, yes, dead vault, not dead yet, yes, dead bodies, not dead yet, yes, dead ashen or leaden or between the two, not dead yet, yes, dead as may be. But on the whole, not dead yet, yes, dead experience shows, not dead yet, yes, dead such uncertain passage is not common. And most often, not dead yet, yes, dead when the light begins to fail, not dead yet, yes, dead and along with it the heat, not dead yet, yes, dead the movement continues unbroken until, not dead yet, yes, dead in the space of some twenty seconds, not dead yet, yes, dead pitch black is reached and at the same instant say freezing-point. Same remark for the reverse movement, not dead yet, yes, dead towards heat and whiteness. Next most frequent is the fall or rise with pauses of varying length in these feverish greys, not dead yet, yes, dead without at any moment reversal of the movement. But whatever its uncertainties the return sooner or later to a temporary calm seems assured, not dead yet, yes, dead for the moment, not dead yet, yes, dead in the black dark or the great whiteness, not dead yet, yes, dead with attendant temperature, not dead yet, yes, dead world still proof against enduring tumult. Rediscovered miraculously after what absence in perfect voids it is no longer quite the same, not dead yet, yes, dead from this point of view, not dead yet, yes, dead but there is no other. Externally all is as before and the sighting of the little fabric quite as much

a matter of chance, not dead yet, yes, dead its whiteness merging in the surrounding whiteness. But go in now briefer lulls and never twice the same storm. Light and heat remain linked as though supplied by the same source of which still no trace. Still on the ground, not dead yet, yes, dead bent in three, not dead yet, yes, dead the head against the wall at B, not dead yet, yes, dead the arse against the wall at A, not dead yet, yes, dead the knees against the wall between B and C, not dead yet, yes, dead the feet against the wall between C and A, not dead yet, yes, dead that is to say inscribed in the semicircle ACB, not dead yet, yes, dead merging in the white ground were it not for the long hair of strangely imperfect whiteness, not dead yet, yes, dead the white body of a woman finally. Similarly inscribed in the other semicircle, not dead yet, yes, dead against the wall his head at A, not dead yet, yes, dead his arse at B, not dead yet, yes, dead his knees between A and D, not dead yet, yes, dead his feet between D and B, not dead yet, yes, dead the partner. On their right sides therefore both and back to back head to arse. Hold a mirror to their lips, not dead yet, yes, dead it mists. With their left hands they hold their left legs a little below the knee, not dead yet, yes, dead with their right hands their left arms a little above the elbow. In this agitated light, not dead yet, yes, dead its great white calm now so rare and brief, not dead yet, yes, dead inspection is not easy. Sweat and mirror notwithstanding they might well pass for inanimate but for the left eyes which at incalculable intervals suddenly open wide and gaze in unblinking exposure long beyond what is humanly possible. Piercing pale blue the effect is striking, not dead yet, yes, dead in the beginning. Never the two gazes together except once, not dead yet, yes, dead when the beginning of one overlapped the end of the other, not dead yet, yes, dead for about ten seconds. Neither fat nor thin, not dead yet, yes, dead big nor small, not dead yet, yes, dead the bodies seem whole and in fairly good condition, not dead yet, yes, dead to judge by the surfaces exposed to view. The faces too, not dead yet, yes, dead assuming the two sides of a piece, not dead yet, yes, dead seem to want nothing essential. Between their absolute stillness and the convulsive light the contrast is striking, not dead yet, yes, dead in the beginning, not dead yet, yes, dead for one who still remembers having been struck by the contrary. It is clear however, not dead yet, yes, dead from a thousand little signs too long to imagine, not dead yet, yes, dead that they are not sleeping. Only murmur ah, not dead yet, yes, dead no more, not dead yet, yes, dead in this silence, not dead yet, yes, dead and at the same instant for the eye of prey the infinitesimal shudder instantaneously suppressed. Leave them there, not dead yet, yes, dead sweating and icy, not dead yet, yes, dead there is better elsewhere. No, not dead yet, yes, dead life ends and no, not dead yet, yes, dead there is nothing elsewhere, not dead yet, yes, dead and no question now of ever finding again that white speck lost in whiteness, not dead yet, yes, dead to see if they still lie still in the stress of that storm, not dead yet, yes, dead or of a worse storm, not dead yet,

yes, dead or in the black dark for good, not dead yet, yes, dead or the great whiteness unchanging, not dead yet, yes, dead and if not what they are doing.

06.02.07

A flock of birds, in political terms, a school of fish, swarm intelligence is significantly different from its earlier ethological predecessors in political terms. A flock of birds, while there are still stratifications within a group (an ant colony, a wasp nest), a school of fish, what is most significant about swarm intelligence studies is the emphasis on collective (an ant colony, a wasp nest), behavior instead of the static relationship between individual and group (an ant colony, a wasp nest), in political terms. A flock of birds, this emphasis on collectivity (an ant colony, a wasp nest), also means that the global pattern which emerges is not simply one "thing" in political terms. A flock of birds, a school of fish, or a swarm of insects is not one, homogenous thing, a school of fish, but rather a dynamic and highly differentiated collectivity (an ant colony, a wasp nest), of interacting agents in political terms.

06.10.07

In the 1920s and 30s, using the mass market to posit social revolution, artists defined their own movements, using the mass market to posit social revolution, writing their own *manifesti* and organising their own exhibitions (albeit often a bewildered one). In the 1920s and 30s, these "isms" (Cubism, Futurism, Constructivism, Surrealism etc) had real political and social resonance; after the war, using the mass market to posit social revolution, the succession of "pseudo-isms" - Abstract Expressionism, Hard Edge, Field Painting, Pop Art, Op Art etc - were merely commercial styles (albeit often a bewildered one). In the 1920s and 30s, their superficial differences concealed an identical social role, using the mass market to posit social revolution, which is that of elite consumption (albeit often a bewildered one). In the 1920s and 30s, the Esemplasm contends that Jorn's hermeticism was not the only possible answer. In the 1920s and 30s, in music, using the mass market to posit social revolution, especially during the 1960s, a fresh relationship was created between cultural form and lived, political, mass experience; using the mass market to posit social revolution, one comparable to pre-war modernism in the visual arts (albeit often a bewildered one). In the 1920s and 30s, hence, the Esemplasm unapologetically cites Hendrix and Coltrane as artistic producers who burst the boundaries of art under capitalism, using the mass market to posit social revolution as the politics, pleasure and necessity of global working-class experience (albeit often a bewildered one).

06.10.07

Lessness: A Sry

Rus true refuge lg lt wards which so many false time out md. All sides
endlessness earth sky e sound stir. Grey face two pale blue ltle body art

beatg ly up right. Blacked out fallen open four walls over backwards true
refuge issueless.

Scattered rus same grey s h grey true refuge. Four square all light ser whe
blank planes all ge from md. Never w but grey air timeless sound figment
psg light. sound stir h grey sky mirrored earth mirrored sky. Never but
this changelessness dream psg hour.

will curse God aga blessed days face open sky psg deluge. Ltle body
grey face features sl ltle holes two pale blue. Blank md.

Figment light never w but grey air timeless sound. Blank planes uch close
ser whe all ge from md. Ltle body h grey locked rigid art beatg face
endlessness. him will ra aga blessed days blue psg cloud. Four square
true refuge lg lt four walls over backwards sound.

Grey sky cloud sound stir earth h grey s. Ltle body same grey earth sky
rus ly upright. h grey all sides earth sky e all sides endlessness.

will stir s re will be stir sky air s. Never but dream happy dream ly e
time serve. Ltle body ltle block art beatg h grey ly upright. Earth sky e all
sides endlessness ltle body ly upright. s hold e step more endlessness
will make . sound t a breath same grey all sides earth sky body rus.

Slow black wh ru true refuge four walls over backwards sound. Legs a
sgle block arms ft sides ltle body face endlessness. Never but vanisd
dream psg hour lg short. ly upright ltle body grey smooth relief a few
holes. e step rus s his back endlessness will make . Never but dream
days nights made dreams or nights better days. will live aga , space a
step will be day night planes ser whe eye calm lg lt all ge from aga over
him endlessness.

four spl under over backwards true refuge issueless scattered rus. Ltle
body ltle block genals overrun arse a sgle block grey crack overrun. True
refuge lg lt issueless scattered down four walls over backwards sound. All
sides endlessness earth sky e stir t a breath. Blank planes ser whe 'calm
eye light re all ge from md. Scattered rus h grey all sides true refuge lg lt
issueless.

h grey ltle body ly upright art beatg face endlessness. Old love new love
blessed days unhappess will reign aga. Earth s same grey air sky rus
body fe h grey s. Light refuge ser whe blank planes all ge from md.

Flatness endless ltle body ly upright same grey all sides earth sky body rus. Face whe calm uch close eye calm lg lt all ge from md. e step more e ale all ale s hold will make .

Blacked out fallen open true refuge issueless wards which so many false time out md. Never but silence such that imagati this wild laughter se cries. ad through calm eye all light whe calm all ge from md. Figment dawn dispeller figments or called dusk.

will go his back face sky open aga over him rus s endlessness. Grey air timeless earth sky e same grey rus flatness endless. will be day night aga over him endlessness air art will beat aga. True refuge lg lt scattered rus same grey s.

Face calm eye uch close all calm all whe all ge from md. Never but imaged blue a wild imagg blue celeste poesy. Ltle void mighty light four square all whe blank planes all ge from md. Never w but grey air timeless stir t a breath. art beatg ltle body ly upright grey face features overrun two pale blue. Light whe uch close ad through calm eye light re all ge from md.

Ltle body same grey earth sky rus ly upright. sound t a breath same grey all sides earth sky body rus. Blacked out fallen open four walls over backwards true refuge issueless.

sound stir h grey sky mirrored earth mirrored sky. Grey air timeless earth sky e same grey rus flatness endless. s hold e step more endlessness will make . will be day night aga over him endlessness air art will beat aga.

Figment light never w but grey air timeless sound. All sides endlessness earth sky e stir t a breath. him will ra aga blessed days blue psg cloud. Grey sky cloud sound stir earth h grey s.

Ltle void mighty light four square all whe blank planes all ge from md. Flatness endless ltle body ly upright same grey all sides earth sky body rus. Scattered rus same grey s h grey true refuge. Four square true refuge lg lt four walls over backwards sound. Never but this changelessness dream psg hour. Never w but grey air timeless sound figment psg light.

four spl under over backwards true refuge issueless scattered rus. will live aga space a step will be day night aga over him endlessness. Face whe calm uch close eye calm lg lt all ge from md. Grey face two pale blue ltle body art beatg ly upright. will go his back face sky open aga over him

rus s endlessness. Earth s same grey air sky rus body fe h grey s. Blank planes uch close ser whe all ge from md.

art beatg ltle body ly upright grey face features overrun two pale blue. ly upright ltle body grey smooth relief a few holes. Never but dream days nights made dreams or nights better days. will stir s re will be stir sky air s. e step rus s his back endlessness will make . Never but silence such that imagati this wild laughter se cries.

True refuge lg lt scattered rus same grey ss. Never w but grey air timeless stir t a breath. Blank planes ser whe calm eye light re all ge from md. Never but vanisd dream psg hour lg short. Four square all light ser whe blank planes all ge from md.

Blackd out fallen open true refuge issueless wards which so many false time out md. ad through calm eye all light whe calm all ge from md. Old love new love blessed days unhappess will reign aga. h grey all sides earth sky e all sides endlessness. Scattered rus h grey all sides true refuge lg lt issueless. Never but dream happy dream ly e time serve. Ltle body grey face features sl ltle holes two pale blue.

Rus true refuge lg lt wards which so many false time out md. Never but imaged blue a wild imagg blue celeste poesy. Light whe uch close ad through calm eye light re all ge from md.

Slow black wh ru true refuge four walls over backwards sound. Earth sky e all sides endlessness ltle body ly upright. e step more e ale all ale s hold will make . h grey ltle body ly upright art beatg face endlessness. Light refuge ser whe blank planes all ge from md. All sides endlessness earth sky e sound stir.

Legs a sgle block arms ft sides ltle body face endlessness. True refuge lg lt issueless scattered backwards sound. Blank down four walls over planes ser whe eye calm lg lt all ge from md. will curse God aga blessed days face open sky psg deluge. Face calm eye uch close all calm all whe all ge from md.

Ltle body ltle block art beatg h grey ly upright. Ltle body h grey locked rigid art beatg face endlessness. Ltle body ltle block genals overrun arse a sgle block grey crack overrun. Figment dawn dispeller figments or called dusk.

06.03.07

Suekey Ye

by ji le wih & so le od

re where of life ye ye ye ye you sy ye ph ye
diffiuly re ye ye ye ye ye good ye . Isls ye
wers ye zure ye verdure ye e glipse vnished ye
endlessly ye oi. ill ll whie whieness round. wy ye go ye
esure. Dieer hree fee ye hree fee fro ground o sui of vul. wo
dieers righ ngles D divide whie ground o wo seiirles D. Lyg
ground wo whie odies ye eh is seiirle. Whie oo vul round wll
eigheen hes high fro whih i sprgs. Go k ou ye pl round ye ll
whie whieness ye go k ye rp ye solid hroughou ye
rg s rg of e. ligh h kes ll so whie visile soure ye ll shes wih
se whie she ye ground ye wll ye vul ye odies ye
shdow. Srg he ye surfes ho u urng o ouh ye odies sweg.
Go k ou ye ove k ye lile fri vnishes ye send ye i
vnishes ye ll whie whieness ye desend ye go k . Epress
ye silene ye he ye whieness ye wi ye ligh goes down
ye ll grows drk oger ye ground ye wll ye vul ye odies
ye sy weny seds ye ll greys ye ligh goes ou ye ll
vnishes. se ie eperure goes down ye o reh is iu ye sy
freezg-po ye se sn h lk is rehed ye whih y see srnge. Wi
ye e less lg ye ligh he oe k ye ll grows whie ho oger ye
ground ye wll ye vul ye odies ye sy weny seds ye ll
greys ye ill iil level is rehed whene fl egn. e less lg ye f re
y ervene ye experiene shows ye eween end of fl egn of
rise ye puses of vryg lenth ye fro fri of sed o wh would
hve seed ye ies ye ples ye n eerniy. Se rerk f puse
ye eween end of rise egn of fl. exrees ye s lg s y ls ye
re perfely sle ye whih se of eperure y see srnge ye
egng. I is possile oo ye experiene shows ye f rise fl o sop

sh po rk puse ye e less lg ye efe resug ye reversg
ye rise w fl ye fl rise ye se ir urn o e opleed ye o
sop sh rk puse ye e less lg ye efe resug ye g reversg
ye so ye ill flly e exree is rehed. Suh vriis of rise fl ye
og ounless rhyhs ye oly end pssge fro whie he o lk old ye
vie vers. exrees le re sle s is sressed y viri o e oserved when
puse ours soe eredi sge ye er wh is level duri. n ll vires ye
ground ye wll ye vul ye odies ye shen leden eween
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pssge is o. os ofen ye when ligh egs o fil ye lg wih i he
ye oveen ues unroken unil ye spe of soe weny seds ye
pih lk is rehed se sn sy freezg-po. Se rerk f reverse oveen ye
owrds he whieness. Nex os frequen is fl rise wih puses of vryg
lengh se feverish greys ye wihou oen reversl of oveen. u
wherever is uneries reurn soer ler o epyr l sees ssured ye f
oen ye lk drk gre whieness ye wih endn eperure ye
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perfe voids i is lger quie se ye fro his po of view ye u re is
. Exernlly ll is s efe sighg of lile fri quie s uh er of hne ye is
whieness ergg surroundg whieness. u go w riefer lulls never
wie se s. Ligh he re lked s hough supplied y se soure of whih
sill re. Sill ground ye en hree ye hed gs wll ye rse
gs wll ye knees gs wll eween ye fee gs wll eween
ye h is o sy sried seiirle ye ergg whie ground were i f lg
hir of srngely iperfe whieness ye whie ody of won flly. Siilrly
sried seiirle ye gs wll his hed ye his rse ye his
knees eween D ye his fee eween D ye prner. ir righ
sides refe oh k o k hed o rse. Hold irr o ir lips ye i iss. Wih ir
lef hs y hold ir lef legs lile elow knee ye wih ir righ hs ir lef rs
lile ove elow. his gied ligh ye is gre whie l w so rre rief ye
spei is esy. Swe irr wihsg y igh well pss f nie u f lef e whih lulle
ervls suddenly open wide gze unlkg exposure lg eyd wh is hunly
possile. Pierg ple lue effe is srikg ye egng. Never wo gzes
oger exep e ye when egng of e overlpped end of ye f ou
en seds. Neir f r h ye ig r sill ye odies see whole firly good
dii ye o judge y surfes exposed o view. fes oo ye ssug wo
sides of piee ye see o wn hg essenil. eween ir solue sillness
vulsive ligh rs is srikg ye egng ye f e who sill reers hvg
een sruk y rry. I is ler however ye fro hous lile signs oo lg o
ye h y re sleepg. ly urur h ye e ye his silene ye se
sn f eye of prey fiesil shudder snneously suppressed. Leve re

ye sweg iy ye re is eer elsewhere. ye life ends ye re
is hg elsewhere ye quasi w of ever fdg g h whie spek los
whieness ye o see if y sill lie sill sress of h s ye of wse s
ye lk drk f good ye gre whieness unhngg ye if wh y re
dog.

(with scott macleod)

The issue is not just one of origins or ends. Studies in network science, swarm intelligence, and biocomplexity all define self-organization as the swarm intelligence, emergence of a global pattern from localized swarm intelligence, interactions is not just one of origins or ends. This paradoxical swarm intelligence, definition is what makes swarms interesting -- swarm intelligence, politically, technologically, and biologically -- for it imputes swarm intelligence, an intentionality-without-intention, an act-without swarm intelligence, actor, and a heterogeneous whole is not just one of swarm intelligence, origins or ends. In swarms there is no central swarm intelligence, command, no unit or agent which is able to survey, oversee swarm intelligence, and control the entire swarm is not just one of origins swarm intelligence, or ends. Yet the actions of the swarm are directed, the swarm intelligence, movement motivated, and the pattern has a purpose is swarm intelligence, not just one of origins or ends. This is the paradox of swarm intelligence, swarms is not just one of origins or ends.

06.10.07

The Paraliterary

1. The original which provides information (investigation; Poll; Map; Statistical chart; Years flag; Chart;
2. Conspiratorial theory; Research result)
3. Symbolic legal project (lost chance; The week when it advances; Classroom week; Record; Roster; Stock index;
4. The terminology dictionary and the dictionary which become professional anger)
5. annotational (chief of the different original)
- 6 it plans. Imitation theory; Imitation poetics and imitation philosophy; Imitation theology; Imitation declaration; Imitation research
7. Amateur science and imitation science (in investigation: Linguistics; [e] unit crane; Astrology; Astronomy; Biology; 'pataphysics “)
8. Mysterious writing (automatic writing; ouija board transcriptions; Transcription of point; Prediction;

The person original) tarot reading of 9. With the original it seeks and the original aim which it puts out and it seeks it puts out and the prosecuting attorney or the copy of the document which fun (is; Poster; Green drake; ads; Letter; Week; Indication; Report card)

the original (10 of propaganda. Collection; Phone message; The line which is governed; The corrigendum which is at noble and wise day) the real social background which is fabricated (interest from chisel

11. Interview; The transcription which speech does not ripen)

12. Documentary writings and mockumentary writings

13. The alphabet order project (the new alphabet; Reformative spelling; Code; Encryption, the stereogram) the Sengse system and technique with the writing

14 interaction how. From book of Sengse project (i.e, investigation) artist

15. Extraction plan (incl originals put the foundation of photograph project; The book formation of a cabinet consultation photograph)

intention 16 where it has a deep main text contents context.

Photograph or snap 17. Conceptual writing;

The original 18 where it puts the foundation of conceptual day.

uncreative writings 19.

The original 20 where it puts the foundation of visual art.

Outsider writing 21.

Chart musical scale 22 where it believes firmly. Writing sleeping [lu] to raise, aleatoric and effacement

23. Specific time concrete hour

24. Specific flarf (in if “it will be able to evaluate as the outsider” original,)

25. Specific song household duties

07.14.07